

A Study of the Lakṣaṇas of Ragas in the *Saṅgrahachūḍāmaṇi**

V. PREMALATHA

INTRODUCTION

The *Saṅgrahachūḍāmaṇi* (SC) of Gōvinda, a Sanskrit work written in the post-Vēṅkaṭamakhi period¹, deals mainly with the *mēlakartā-janya* system of classification of ragas. For the first time in the Sanskrit textual tradition of South Indian music, we come across the *ārōha* and *avarōha* being mentioned as *lakṣaṇas* of a raga. Such ascription of *lakṣaṇas* came to be an important factor in post-*Sārāṁṭa* works. Apart from the SC, a few other published works are also found to incorporate this feature. They are:

- (1) the *Ragalakṣaṇa* (RL) in Sanskrit, of unknown authorship;
- (2) the *Saṅgītaratnākara* in Kannada, of unknown authorship;
- (3) the *Saṅgītasārasaṅgrahamu* of Tiruvēṅkaṭakavi, in Telugu; and
- (4) the *Mahābharatachūḍāmaṇi* in Tamil, of unknown authorship.

Among these four works, the style of description in the RL closely follows that of the SC, whereas the *Saṅgītasārasaṅgrahamu* and *Mahābharatachūḍāmaṇi* have a slightly different format². The *Saṅgītaratnākara* gives only the scales of the *janya-ragas* and is not formed of verses, unlike the SC and RL. A paper manuscript (hereafter, MS) titled *Svaramēlakalānidhi*³ (numbered R15752 in the Sanskrit section of the Government Oriental Manuscripts Library, Madras) contains the same kind of description of *janya-ragas* as seen in the SC and RL.

Many ragas handled by the Trimūrti of Music, namely, Śyāmā Śāstrī, Tyāgarāja and Muttusvāmi Dikṣita (and other composers of the nineteenth century) are noticed in the above mentioned works. Thus they form an important textual source for ragas which are known to have existed for more than two hundred years and are still in vogue today. In this context, the study of *rāgalakṣaṇas* in these works also helps us to observe the changes that have taken place in the structure of the ragas. The aim of this paper is to examine some of the characteristics of the ragas found in the SC by comparing them with the RL and the MS, which follow the same style of presentation.

BRIEF CONTENTS OF THE WORKS

Saṅgrahachūḍāmaṇi

The SC was edited by Pandit S. Subrahmanya Sastri and published by the Adyar Library and Research Centre, Chennai, in 1938 from a single palm-leaf manuscript in its possession. The edition has three chapters. The first chapter gives an account of the origin and

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establishment of *nāṭya* and then enumerates the four *vṛttis*, *rasa* and its constituents, the four kinds of *abhinaya*, the four types of *vādyas*, the construction of the theatre for *nāṭya*, and the first performance by Bharata and his disciples. Then it lists a number of writers on drama and music. The second chapter speaks of the definition of *saṅgīta* and its greatness, and states a few fundamental concepts like *nāda*, *sthāna*, *śruti* and *svara*. The third chapter speaks of the varieties of *śrutis* and the *śuddha-vikṛta* (*prakṛti-vikṛti*) *svaras*; the permutation or the *prastāras* of these *svaras*; the names of the 72 *mēlakartās* and their *lakṣaṇas*; the names of the *janya-ragas* of each *mēla*; and finally the *lakṣaṇas* of the *janya-ragas*. Then follow the *lakṣaṇa-gītas* for the 72 *mēlakartās* and their *janyas*.

Rāgalakṣaṇa

This is a small work containing the names of the 72 *mēlakartā-ragas* followed by the *lakṣaṇas* of the *janya-ragas*. From the introduction to the work, we come to know that the present edition is based on a (single) manuscript in the possession of a person in Tanjavur. The editor feels that there would probably have been a portion of the work dealing with *svaras*, which is missing. The edition seems to have many gaps in between, which are apparent from the cross signs (x x x) marked in between the reproduced text. At many places, the work consists of variant readings mentioned under the name “*Āndhra*”. This includes

- (1) different versions of the *ārōhas* and *avarōhas* for already given *ragas* (Type I); and
- (2) a few *ragas* with their *ārōhas* and *avarōhas* alone, of which some are not present in the original text (Type II).

Manuscript (MS)

The contents of the MS can be divided into three parts:

- (1) *ślōkas* listing the names of the 72 *mēlakartās* (*Kanakāṅgī*, *Ratnāṅgī*, etc.);
- (2) *ślōkas* giving the names of the *janya-ragas* of each *mēla* along with the serial number of the *mēla*—the total number of *janya-ragas* under each *mēla* is also indicated;
- (3) *ślōkas* describing the *lakṣaṇas* of the *janya-ragas*.

There are some lacunae in the MS, e.g., the *lakṣaṇas* of some of the *rāgas* listed are missing.

Coming to the study of *ragalakṣaṇas* in the above three works, we find that a total of 294 *janya-ragas* are described in the SC; 286 *ragas* in the RL; and 232 *ragas* in the MS. A few *ragas* are seen to occur exclusively in each of these works. Thus we have 17 *ragas* occurring only in the SC, 29 *ragas* occurring only in the RL, and 20 *ragas* occurring only in the ‘*Āndhra*’ version of the RL. (For a list of these *ragas*, see Annexure 1.)

Now, we shall see the manner in which the *lakṣaṇas* of the *ragas* have been described.

DESCRIPTION OF THE LAKṢAṆAS OF RAGAS

The pattern of description of *ragalakṣaṇas* in the above works is identical. Two verses are normally devoted for each *janya-raga*, of which the first verse presents the name of the

raga, the name of the mēla (from which it is derived), and gives information about its *nyāsa-*, *aṁśa-*, and *graha-svaras*. In the first half of the second verse, the ārōha and avarōha are described in terms of the occurrence of notes (*sampūrṇa* or *varjya* and *krama* or *vakra*), and in the second half the actual ārōha and avarōha of the raga are given using the svara syllables *sa*, *ri*, *ga*, etc.

While describing the ārōha and avarōha, terms like *auḍuvam* (SC) or *auḍavam* (RL), *ṣaḍavam*, *sampūrṇa-mūrchanā*, *svarasaptaka*, *madhyama-raga*, *madhyama-saptaka*, etc., are noted. Of them,

- (1) the term 'auḍuvam' or 'auḍavam' occurs when a raga totally omits two notes, i.e., both in the ārōha and avarōha, and if the svaras in both ārōha and avarōha are in order, i.e., if they are in *krama*;
- (2) the term 'ṣaḍavam' occurs when a raga totally omits one note, both in the ārōha and avarōha, and if the scale is in *krama*;
- (3) the term 'sampūrṇa-mūrchanā' or 'svarasaptaka' occurs when a raga has all the seven notes in *krama*;
- (4) the term 'madhyama-raga' or 'madhyama-saptaka' occurs in a few ragas whose melodic movement in the ascending direction is limited to *niṣāda* or *dhaivata* (*niṣādāntya*, *dhaivatāntya* ragas like *Punnāgavarālī*, *Kurīñjī*, etc.).

Generally, the ārōha starts with the *madhya-sthāyi ṣaḍja* and ends with the *tāra-sthāyi ṣaḍja*, covering the whole register. But in some cases, this has changed slightly. For example, the ārōha of *Mañjarī* raga in the RL commences with *madhya-sthāyi ṛṣabha* (*ri ga pa dha ni sa⁴-ri sa ni dha pa ga ri*); the *tāra-sthāyi ṛṣabha* is included in the avarōha of *Kamāsa* in the SC and the "Āndhra" reading of the RL (*sa ma ga ma pa dha ni sa-ri sa ni dha pa ma ga sa*).

From the description found in these works, the ārōha and avarōha of the janya-ragas are either *vakra* or *varjya*. In the case of *vakra* ārōha-avarōha, the svaras are not arranged in order but are in a zigzag pattern.

Some janya-ragas are also characterized by a *krama-sampūrṇa* ārōha and avarōha. This feature is normally associated with only the *mēlakartā*-ragas⁵. However, none of these works mention *krama-sampūrṇa* ārōha and avarōha as the defining characteristic of a *mēlakartā*-raga. In some cases, the *krama-sampūrṇa* ārōha-avarōha is also assigned to a janya-raga and sometimes to more than one janya-raga classified under the same mēla. For instance, three ragas, namely, *Saurāṣṭra*, *Pūrvi*, and *Paraju* (all janyas of the 15th mēla), are assigned the ārōha and avarōha *sa ri ga ma pa dha ni sa-sa ni dha pa ma ga ri sa*. Since a distinct ārōha-avarōha seems to bestow an identity to the ragas classified under a mēla, the question is: how are these janya-ragas different from each other and also from the *mēlakartā*-raga *Māyāmālavagaula*?

One way in which this apparent lack of distinction between ragas could be explained is to suggest that these janya-ragas, over and above a *krama*-ārōha and *krama*-avarōha, had in addition an *anyasvara* (an auxiliary or accidental or foreign note, in other words, a svara that does not belong to the parent mēla) or two, but not incorporated in the ārōha-avarōha. However, it is not certain if such a suggestion would be valid. In modern times, a raga with an *anyasvara* is referred to as a *bhāṣāṅga-raga*⁶. Further, there are some *bhāṣāṅga*-ragas in

which the anyasvara does not figure in the ārōha-avarōha and some others in which the anyasvara does figure in the ārōha-avarōha. However, this term ('bhāṣāṅga-raga') is not found in any of the works under study. It is to be pointed out that some ragas like Saurāṣṭra are bhāṣāṅga-ragas that do not incorporate the anyasvara in the ārōha-avarōha. But in the absence of any reference to anyasvara, it becomes difficult to explain the difference between ragas that have identical ārōha-avarōhas mentioned in these works.

Besides, these works, while describing the characteristics of janya-ragas, mention just the svaras in ārōha and avarōha, but do not specify their variety. In that case, it has to be inferred that the anyasvara is probably not included in the ārōha and avarōha, and that it occurred only in some melodic phrases. For example, let us consider the raga Saurāṣṭra. It is classified under the 15th mēla with a krama-sampūrṇa ārōha and avarōha in the SC, RL and MS. Subbarāma Dīkṣita in the *Saṅgītasampradāyapradarśini*⁷ too gives the ārōha and avarōha of Saurāṣṭra as *sa ri ga ma pa dha ni sa-sa ni dha pa ma ga ri sa* and has classified it as a bhāṣāṅga-raga, largely in the modern sense of the term. Characteristic phrases are then given to illustrate the usage of the two varieties of dhaivata and niṣāda. This kind of description is missing in the SC and other works. Hence the distinguishing characteristics of these ragas, which have identical ārōhas and avarōhas, should be sought in melodic details and not in the lakṣaṇas presented in the two verses.

In the SC and MS, a few svaras of the ārōha and avarōha are often repeated more than once. For example, Bhūpāla is given as *sa ri ga pa pa dha dha sa*. Sometimes the scale does not end with the madhya-sthāyi ṣaḍja but includes one or two notes in the lower register also. For example, the scale of Dhanyāsi is given as *sa ni dha pa ma ga ri sa ni sa*.

In the MS, where many ragas are described under a mēla, in the case of some of the ragas described later, the first line is incomplete. That is, the name of the mēla is mentioned in an abbreviated form like "Kharā" for Kharaharapriyā, "Nara" for Narabhairavī, and "Dhīra" for Dhīraśaṅkarābharaṇam. For instance, while describing the raga Kannaḍagaṇaula, the MS reads, "*Kharall tājātām Kannaḍagaṇaula*". This could be a scribal peculiarity.

Some ragas are noticed twice in the RL under different mēlas, as for instance

Dēvakriyā	20, 49
Ghaṇṭārava	8, 20
Mālavī	21, 28
Nārāyaṇī	28, 29
Pañchama	22, 48
Paraja	15, 28
Pūrṇapañchama	15, 20
Ravichandrikā	20, 28
Sindhu	17, 29
Śuddhadhanyāsi	20, 22
Dīpaka	10, 51
Jaganmōhini	15, 38

On further study, it was observed that

- (i) the ārōha or/and avarōha is/are given only at one place for some of the ragas. For example, there is no ārōha and avarōha for Ghaṇṭārava, under the 8th mēla, Mālavī

under the 21st mēla, Paraja under the 28th mēla, etc.

(ii) the raga Dīpaka on page 8 (of RL) should probably read Dīpara under the 10th mēla (as seen in SC).

(iii) some ragas are prescribed different ārōhas and avarōhas, thus suggesting different ragas with the same name, e.g.,

Dēvakriyā: *sa ri ga ma dha ni sa-sa ni dha ma ga ri sa* (20)

sa ri ma pa dha sa-sa ni dha pa ma ga ri ga sa (49)

Pūrṇapañchama: *sa ri ga ma dha ni sa-sa dha pa ma ga ri sa* (15)

sa ri ga ma pa dha ni sa-sa ni dha pa ma ri sa (20)

(iv) the raga Jaganmōhini, found on page 51 (of RL) under the 38th mēla, seems to be equivalent to Jaganmōhana of the SC under the same mēla.

VARIATIONS WITHIN THE THREE WORKS

Although the three works are modelled alike, there are some remarkable differences among them. They can be studied under the following headings:

- (1) changes in the names of mēlakartās;
- (2) changes in the names of ragas;
- (3) changes in assigning a raga under a mēlakartā;
- (4) changes in the graha, aṃśa and nyāsa svaras;
- (5) changes in the ārōha and avarōha of a raga.

1. *Changes in the Names of Mēlakartās*

The names of some of the mēlakartās differ as follows:

- | | |
|---------------------|--------|
| (7) Sēnāvati | RL |
| Sēnāpati | SC, MS |
| (14) Bakulābharaṇam | RL |
| Vakulābharaṇam | SC, MS |
| (20) Naṭabhairavi | RL |
| Narabhairavi | SC, MS |
| (52) Rāmapriya | SC, RL |
| Rāmakriya | MS |
| (53) Gamaṇāśrama | SC, RL |
| Gamaṇāśriya | MS |
| (55) Śyāmalāṅgī | RL |
| Śāmalāṅgī | SC, MS |
| (58) Hēmavati | RL |
| Haimavati | SC, MS |
| (62) Rṣabhapriya | RL |
| Riṣabhapriya | SC, MS |

Among the above, except for Naṭabhairavi, Bakulābharaṇam, and Rṣabhapriya, all the others conform to the '*kaṭapayādi saṅkhyā*'. In the SC, slight variations in the names of the

mēlakartās are seen in the different contexts in which they occur. In respect of Sēnāvati, Śyāmalāṅgī and Hēmavati, although the names in the SC differ from those in the RL (while describing the lakṣaṇas of the janya-ragas), in the context of listing the names of the 72 mēlakartās⁸, the names coincide with the RL.

2. Changes in the Names of Ragas

The names of a few ragas read differently in the three works: for instance, 'Mārudhanyāsi' and 'Māruvadhanyāsi'; 'Kamāsū', 'Khamācha' and 'Kamāsa'; 'Śāhanā' and 'Śāhānā'; 'Bēgaḍā' and 'Bihāgaḍā'; 'Pāḍi' and 'Pāhaḍi', etc. The raga Bhōgi occurs in the SC and MS with the āroha and avarōha *sa ga ma pa dha ni dha sa-sa ni dha pa ma ga sa* under the 7th mēla. The RL mentions a raga, Bhōgachintāmaṇi, with the same āroha and avarōha under the same mēla. Probably, both are different names of the same raga.

3. Differences in Assigning a Raga to a Particular Mēla

Some ragas are described under different mēlas. Following is a list of such ragas in each of the works, with their mēla numbers:

Raga	RL	SC	MS
Śuddhasāvēri	28	29	29
Āhiri	8	8	20
Dhanyāsi	8	8	20
Aṭhāṇā	28	29	—
Dēvamanōhari	25	22	—
Ghaṇṭārava	8, 20	2	20
Pūrvagaula	15	29	—
Nilāmbari	29	28	28
Dēsākṣi	29	28	—
Jayantaśrī	28	20	20

Among the above ragas, some are treated today as bhāṣāṅga-ragas, e.g., Nilāmbari, Aṭhāṇā, and Āhiri. This may be the reason for the difference in assigning mēlas for the ragas.

Though Aṭhāṇā is described under the 28th mēla in the RL, the Āndhra version puts it under the 29th mēla. A different āroha and avarōha is mentioned for the raga Jayantaśrī in the RL and SC, and the MS follows the SC. (RL: *sa ri ga ma pa dha ni pa dha sa-sa ni dha pa ma ri sa*; SC and MS: *sa ga ma dha ni sa-sa ni dha ma pa ma ga sa*).

4. Changes in the Graha-, Amśa-, and Nyāsa-svaras

The graha-, amśa-, and nyāsa-svaras of some ragas differ in the three works under study. For example, Śuddhadēśi: *pa* in SC and *ri* in RL; Baṅgāla: *ga* in SC and *dha* in MS. (This aspect has been discussed in detail later in this paper.)

5. Changes in the Ārōhas and Avarōhas of Ragas

The ārōhas and avarōhas differ for many ragas in the three works. A detailed analysis of the āroha and avarōha of each of the ragas has not been attempted here. However, from a cursory study, the following observations are made:

- (a) The note *pañchama* is omitted in Bhairavi in the *ārōha* (except in RL) and *avarōha* in all the three works. But today, *pañchama* is not treated as an omitted note or a weak note. In Viribōṇi, in the *aṭatāla varṇa*, one can notice the occurrence of some *pañchama* varjya phrases like *nī nī dha-dha nī, dha dha ma- nī nī dha dha, nī dha dha ma*, etc.
- (b) The RL treats Śaṅkarābharaṇa as a *janya-raga* (different from the *mēlakartā-raga* Dhīraśaṅkarābharaṇa), omitting *niṣāda* in the *avarōha*, which is a *rañjaka-prayōga* of this raga.
- (c) In some cases, there is an additional *vakra-prayōga* included in the *ārōha* or *avarōha* or both, which probably occurs often in the *rāga* or enhances the *svarūpa* of the raga, e.g.,

Gaula:

<i>sa ri ma pa ni sa-sa ni pa ma ri ga ma ri sa</i>	RL
<i>sa ri ga ma ri ma pa ni sa-sa ni pa ma ga ma ri sa</i>	SC

Suratī:

<i>sa ni dha pa ma ri sa</i>	RL
<i>sa ni dha pa ma ga ri sa</i>	SC, MS
<i>sa ni dha pa ma ga pa ma ri sa</i>	RL-Āndhra

Sahāna:

<i>sa ri ga ma dha ma dha ni sa-sa ni dha pa ma ga ri sa</i>	RL
<i>sa ri ga ma pa ma dha ni sa-sa ni dha pa ma ga ma ri sa</i>	SC
<i>sa ri ga ma pa ma dha ni sa-sa ni dha pa ma ga ma ri ga ri sa</i>	MS

Pūrṇachandrikā:

<i>sa ri ga ma pa dha pa sa-sa ni pa ma ri ga ma ri sa</i>	RL
<i>sa ri ga ma pa dha pa sa-sa ni pa dha pa ma ga ma ri</i>	SC

Kēdāragaula:

<i>sa ri ma pa ni sa-sa ni dha pa ma ga ri sa</i>	RL, SC
<i>sa ri ma pa ni sa-sa ni dha pa ma ga ri ga ri sa</i>	MS

- (d) In some cases, the difference lies in phrases like *sa ma ga ma / sa ga ma*, e.g.,

Hindōlam:

<i>sa ga ma dha ni sa-sa ni dha ma ga sa</i>	RL
<i>sa ma ga ma dha ni sa-sa ni dha ma ga sa</i>	SC, MS

- (e) The *ārōhas* and *avarōhas* of some of the ragas are quite different from the present day. For example, Rañjani is mentioned with a *pañchama*, Bhairavi without a *pañchama*, Gambhīranāṭa as a *sampūrṇa* scale, etc.

SOME SIGNIFICANT ASPECTS

The SC, RL, and MS make a significant contribution to the Sanskrit textual tradition of South Indian music, since they alone speak of many ragas which became popular in the past

three centuries and remain in vogue today. Some significant aspects of these works are discussed below.

1. *Madhyama-ragas*

Some *rāgas* are defined as *madhyama-ragas* in the SC and RL. When one looks at the *ārōhas* and *avarōhas* of these *ragas*, it is observed that the upper limit/range is restricted to *niṣāda* or *dhaivata*. Therefore these *ragas*, which are mentioned as *madhyama-ragas*, could be *ragas* which were sung in the *madhyama śruti*. In other words, *madhyama* was taken as the tonic note. The limited range of some of these *ragas* is explicit from the *ārōhas* and *avarōhas*, e.g., *Punnāgavarāli*: *ni sa ri ga ma pa dha ni-ni dha pa ma ga ri sa ni*.

Describing certain *ragas* as “*madhya[ma] raga*” is not noticed in any earlier treatise, though it is observed in the *Saṅgītasampradāyapradarsini* (SSP)⁹, a later work. The following are the ten *madhyama-ragas* specified by the SC, etc.:

<i>Punnāgavarālikā</i> : <i>ni sa ri ga ma pa dha ni-ni dha pa ma ga ri sa ni</i>	(8)
<i>Pūrṇapañchama</i> : <i>sa ri ga ma pa dha-dha pa ma ga ri sa ma ga ri sa</i>	(15)
<i>Nāgagāndhārī</i> : <i>sa ri ga ma pa dha ni-ni dha pa ma ma ga ri sa</i>	(20)
<i>Julāvu</i> : <i>pa ni sa ri ga ma-pa ma ga ri sa ni pa ni sa</i>	(29)
<i>Kurañjī</i> : <i>sa ni ni sa ri ga ma pa-dha pa ma ga ri sa ni sa</i>	SC, MS,
<i>sa ri ga ma pa dha ni-ni dha pa ma ga ri sa ni</i>	RL (29)
<i>Navarōja</i> : <i>pa dha ni sa ri ga ma pa-pa ma ga ri sa</i>	(29)
<i>Kōkilapañchama</i> : <i>pa dha ni sa ri ga ri-sa nid ha pa ga ri sa ri sa</i>	(39)
<i>Gandharva</i> : <i>ma pa dha ni sa ri-ga ri sa ni sa</i>	(42)
<i>Ābhīru</i> : <i>ni sa ga ri ga ma pa dha ni-ni dha pa ma ga ri sa ni sa</i>	RL
<i>sa ri ni sa dha pa ma-pa ga sa dha pa ga sa</i>	MS (47)

2. *Graha-svaras of Ragas*

Although the term *graha* today is taken to denote the *svara* of a *raga* on which a composition commences, from the explanation that the SSP gives, the term seems to denote the *svara* which is taken as the tonic or commencing note of the scale of the *raga*. Usually, *ṣaḍja* is mentioned as the *graha-svara* for many *ragas*. But for some *ragas*, a note other than *ṣaḍja* is mentioned as the *graha*. This phenomenon is noticed in some Sanskrit works¹⁰. Subbarāmaḍikṣita in the SSP explains that “if, for a *raga*, a *svara* other than *ṣaḍja* is specified as *graha*, then, irrespective of what that *svara* is, it has to be placed on the position of *sa* and sung”¹¹.

The following *rāgas* are specified with a *graha-svara* other than *ṣaḍja* in the SC, RL and MS:

S. No.	Raga	Mēla	Graha-svara	Source
1.	Rasāli	4	ri	SC, RL, MS
2.	Bhōgi	7	ri	SC, MS
3.	Bhōgachintāmaṇi	7	ri	RL
4.	Vasantabhairavī	14	dha	SC, RL, MS
5.	Gaula	15	ni	SC

6.	Gujjari	15	ga	SC, MS
7.	Rēvagupti	15	dha	RL
8.	Sāvērī	15	ma	SC
9.	Bhujāṅgiṇi	16	pa	MS
10.	Kalāvati	16	ri	SC, MS
11.	Amṛtavāhini	20	ni	RL
12.	Ānandabhairavī	20	dha	RL, MS
13.	Bhairavī	20	dha	SC, MS
14.	Dēvakriya	20	dha	MS
15.	Hindōlavāsanta	20	dha	SC, RL, MS
16.	Mārgahindōla	20	ri	MS
17.	Nāyakī	20	ni	SC
18.	Ravichandrikā	20	dha	RL
19.	Rītigaula	20	ni	SC, RL, MS
20.	Śuddhadēśī	20	pa	SC
			ri	RL
21.	Kalānidhi	22	dha	SC, MS
22.	Kannaḍāgaula	22	ni	SC, MS
23.	Madhyamāvati	22	ma	SC
24.	Mañjari	22	dha	SC
25.	Manōhari	22	ni	MS
26.	Māruvadhanyāsī	22	ri	MS
27.	Pañchama	22	ri	MS
28.	Sālaṅgabhairavī	22	dha	MS
29.	Uśēni	22	ri	SC
30.	Vēlāvali	22	dha	SC, RL, MS
31.	Kēsari	25	pa	MS
32.	Aṭhāṇa	28	dha	RL
33.	Baṅgāla	28	ga	SC
			dha	MS
34.	Īśamanōhari	28	ri	SC
35.	Kēdārāgaula	28	ni	SC, MS
36.	Nārāyaṇagaula	28	ni	SC, RL, MS
37.	Śahānā	28	ni	SC
38.	Sūraṭī	28	ni	SC, RL
39.	Yadukulakāmbhōji	28	dha	SC
40.	Ārabhī	29	ri	RL
41.	Navarōja	29	dha	RL
42.	Bhōgasāvērī	37	pa	SC, MS
43.	Bhūpālapañchama	39	ga	RL, MS
44.	Gandharva	42	pa	SC
45.	Bhinnahērāli	49	pa	SC, RL
46.	Dhautapañchama	69	ni	SC, RL

In the above list, among the 46 ragas, there seems to be no reference made to 17 ragas (Rasāli, Bhōgi, Bhōgachintāmaṇi, Kalāvati, Bhujāṅgiṇi, Amṛtavāhini, Ravichandrikā, Kalānidhi, Mañjarī, Manōhari, Maruvadhanyāsī, Kēsari, Bhōgasāvērī, Bhūpālapañchama, Gandharva, Bhinnahērāli, and Dhautapañchama) in any other published Sanskrit work. The Telugu work *Saṅgītasārasaṅgrahamu* describes many of these rāgas, but the graha-svaras seem to be different. In this regard, the SC, RL, and MS become important textual evidences. It is also to be noted that some of these ragas appear to have been handled exclusively by Tyāgarāja, e.g., Rasāli, Amṛtavāhini, etc.

References to the remaining 29 ragas are available in the post-*Ratnākara* treatises; many of the ragas are mentioned in the *anubandha* to the *Chaturdaṇḍīprakāśikā*. A list of these ragas with their graha-svaras and varjya-svaras, from the SC, RL, MS, and other available published Sanskrit sources, is appended to this paper (Annexure 2). The following observations are made on analysis of the graha-svaras mentioned in various works:

- (a) The graha-svaras of some ragas such as Rītigaula, Kēdāragaula, Nārāyaṇagaula, Vēlāvalī, Madhyamāvati, Bhairavī, Kannaḍagaula and Gaula are not altered when compared with earlier sources. Instead, in a few cases, ṣaḍja is mentioned as the graha-svara in the present works (SC, etc.).
- (b) For some ragas, for which a note other than ṣaḍja is the graha in the earlier sources, a different note (other than ṣaḍja) is specified, e.g., Gurjarī (*ga*), Sāvērī (*ma*), Rēvaguptī (*dha*), etc.
- (c) For some ragas, the earlier sources mention ṣaḍja as the graha-svara, whereas a different note is specified as the graha-svara in these works, e.g., Vasantabhairavī, Yadukulakāmbōji, Ānandabhairavi, Hindōlavasanta (*dha*); Suruṭi, Śahānā, Nāyakī (*ni*); and Ārabhi (*ri*).
- (d) In some cases, a varjya-svara (absent either in ārōha or avarōha, or both) has been mentioned as its graha-, aṃśa- and nyāsa-svara, e.g., Bhōgi: *ri* (*ri* varjya in SC and MS)
Bhūpālapañchama: *ga* (*ga* varjya in MS and RL)
Ānandabhairavī: *dha* (*ri*, *dha* varjya in ārōha in RL, MS)
Māruvadhanyāsī: *ri* (*ri*, *ni* varjya in ārōha in MS)
Baṅgāla: *dha* (*dha*, *ni* varjya in ārōha in MS).

This aspect is also noted in the earlier texts. Some works seem to retain the graha-svara from the earlier texts, but mention the varjya-svaras according to the then current practice. In such cases, there are possibilities of a varjya-svara being a graha-svara, e.g., *ma* in Bauli, mentioned as such in the *Saṅgītasudhā*, the *Chaturdaṇḍīprakāśikā* (CPD) and the *Saṅgītasārāṃṭa*.

3. "Āndhra" Version in RL

As stated earlier, the RL gives certain readings under the name "Āndhra". These Āndhra readings contain the ārōhas and avarōhas of the ragas alone. The reason behind placing or inserting certain ragas (which are missing in the original RL) below a particular raga (although under the relevant mēla in most of them) is not clear. For example, Bindumālīni and Malayamārutam are placed just after Bhujāṅgiṇi under Chakravāka (16).

The editor has mentioned in the Introduction that in some places there are “Āṇḍhra *matabhēdas*”. This could be interpreted in two ways:

- (1) These are variants from some Telugu text. Since many Āṇḍhra readings resemble the SC, it could mean readings from a Telugu copy or a Telugu translation of the SC or readings from the *Saṅgītasārasaṅgrahamu*.
- (2) They are variants written in the original text (RL) in Telugu characters. In that case, the original text should have been written in some script other than Telugu.

As stated earlier, the Type II Āṇḍhra version contains the ārohas and avarōhas alone of some ragas. These could be grouped under three categories:

- (1) Ragas which are not in the RL but are seen in the SC, e.g., Mārgadēśi, Bhairava, Jīṅglā, Nāyaki, Kalyāṇavasanta, Kaṇṇāḍāḍvagaṇḍhāri, Jaṇḍhūṭi, Kāpinārāyaṇi, (raga) Paṇḍjara, Byāgu, Dēvagaṇḍhāri, Hamsadhvani, Śuddharāga and Sāraṅga.
- (2) Ragas which are seen in the RL, but under a different mēla as compared to the SC. For instance,
Sarasvatimanōhari RL 28; Āṇḍhra 29 (which is equal to SC); and
Pūrvagaula RL 15; Āṇḍhra 29 (which is equal to SC)
- (3) Some ragas which are neither mentioned in the RL nor in the SC. We also see that Tyāgarāja’s compositions seem to be the earliest available in these ragas. For instance, Sāramati, Malayamārutam, Umābharaṇam, Chittaraṇjani, Bindumālīni, etc.

4. Readings in MS

Some of the aspects in the MS are curious. Firstly, the title ‘*Svaramēlakalānidhi*’ appears odd. There exists another Sanskrit work by this name written by Rāmāmāya in A.D. 1550, which is however different from the present one. The present work also contains a few Telugu prose sentences in between (e.g., “*Śuddhamadhyama rāgālu 36 nnu sampūrṇam*”). The title of the work is confirmed from a colophon statement found at the end of the manuscript: “*svaramēlakalānidhigranthē mēlaprakaraṇa karttārāgajātaprakaraṇam cha sampūrṇam*”.

Secondly, the concept of mēlakartā is absent. In the MS, Kanakāṅgī, Ratnāṅgī, etc. (up to Rasikapriya), are not named as mēlakartās—indeed, the term mēlakartā never occurs in the MS—but seem to be considered as (janya-) ragas only, although they have given their names to the mēlas. This is evident from the commencing sentence of the MS, which reads thus: “*tatrāḍau dvīsaptatibhēḍarāgaṇāmāni vuchyantē*”.

On the other hand, the RL and SC call this set of 72 names mēlakartās. There is a Telugu prose sentence towards the end of the description of the janya-ragas born of the Śuddhamadhyama mēlas, which reads:

śuddhamadhyama rāgālu 36 nnu sampūrṇam ||
ikha pratimadhyama rāgālu—

Here again, these 72 are called “ragas” and not mēlakartās. Consequently, while listing the janya-ragas of each mēla (as seen in SC, 3, pp.73–83), unlike the SC, the mēlakartā-rāgas like Kanakāṅgī, Ratnāṅgī, etc., are considered as janya-ragas under that mēla and are counted along with them. Hence, though only Kanakāmbārī and Śuddhamukhārī are born of Kanakāṅgī, the total number of ragas is three (thus including Kanakāṅgī):

prathamam kanakāṅgyaścha utpannam kanakāmbārī |
 tataśśuddhamukhārī cha yiti bhēdāstraya smṛtāḥ | 3||1||
 chaturviṃśatibhēdeṣu varuṇapriyanāmakam |
 tajjātam vīravasantam dvayarāgāḥ prakīrtitāḥ | 2||24||

This seems to be different from the idea seen in the SC.

Thirdly, usually in many texts, for a given raga, the same note is mentioned as the graha, aṁśa, and nyāsa. Thus, if śadja is the graha-svara, the same note would be its aṁśa and nyāsa. But in the MS, in a few cases, the graha-, aṁśa-, and the nyāsa-svaras of a given raga are different. For example:

raga	graha	aṁśa	nyāsa
Bhujāṅgiṇi	pa	sa	sa
Ritigaula	ni	sa	sa
Manōhari	ni	sa	sa
Kēsari	pa	sa	sa
Kēdārigaula	ni	ni	sa
Nārāyaṇagaula	ni	ni	sa
Bhōgasāvērī	pa	sa	sa

Finally, some of the ideas found in the MS are similar to those in the SSP. For example,

- (a) Dhanyāsi, Āhīri and Ghaṇṭāravam are described as janyas of the 20th mēla.
- (b) Dēśākṣī is mentioned under the 35th mēla.
- (c) The ārōha of Ānandabhairavī is given as *sa ga ga ma pa dha pa ni ni sa* (also in RL).
- (d) The ārōha of Bēgaḍā is given as *sa ga ma pa ni sa* (also in RL).
- (e) The ārōha of Gamakakriyā is given as *sa ri ga ma pa dha sa* (also in RL).

5. Concept of Mēlakartā / Mēlādhikāra

Among the three works, only the SC contains portions pertaining to the description of śuddha-vikṛta (prakṛta-vikṛta) svaras, mēlas, mēlakartās, etc. Many ideas found in the SC are being followed today. To estimate its contribution and to place it in historical perspective, it becomes essential to analyse the earlier writings in this regard.

The concept of mēla underwent many changes which could be studied at various stages¹². The system of classifying ragas under mēlas is first seen in the *Svaramēlakalānidhi* of Rāmāmātya, written in A.D. 1550. In the first stage, ragas having similar svara varieties were grouped under a mēla. The name of the prominent raga in the group was given to the mēla. Then the concept of mēlaprastāra came into existence, where the maximum number of mēlas was computed based on *svrasthānas*. Since the number of vikṛta svaras varied from time to time, the number of possible combinations too changed. In the CDP of Vēṅkaṭamakhi, we come across the *prastāras* of 72 mēlas, based on 7 śuddha-svaras and 5 vikṛta-svaras on the 12 *svrasthānas*.

In the next stage, the term mēlakartā was used to denote the janya-raga whose name was assigned to the mēla. This occurs in the Telugu work *Rāgalakṣaṇamu* of King Śāhaji. Here the mēlakartās were sampūrṇa ragas. Earlier, the prominent raga could even be a varjya raga.

A later development of the mēla concept is noticed in the SC, which seems to have inherited the scheme of 72 mēlas from the CDP and the concept of mēlakartā from the *Rāgalakṣaṇamu*, but with some modifications. Accordingly:

- (1) The janya-ragas which give their names to the mēlas are called mēlakartās or mēlādhikāras. These are the “makers of a mēla” or those that “have an authority over the mēla”. These ragas are essentially characterized by a krama-sampūrṇa ārōha and avarōha.
- (2) For the first time, we observe that the śruti positions of the śuddha svaras have changed in the SC. In all the earlier texts, the śuddha svaras were placed at positions 4, 7, 9, 13, 17, 20, and 22. But in the SC, the śuddha or prakṛta svaras are placed at 1, 3, 9, 13, 14, 16, and 22. (A list of śruti positions of the CDP and SC is given at Annexure 3.)
- (3) The number of vikṛta svaras is 9 (although the SC mentions 23 vikṛta svaras in the beginning), of which four svaras are dual names of the same svarasthāna. Each svara except ṣaḍja and pañchama represents a combined region of two śrutis each. In this method, ṣaḍja is placed at śruti position 22, and the śuddha-ṛṣabha encompasses śruti positions 1 and 2. The second variety of ṛṣabha encompasses śruti positions 3 and 4.
- (4) Because of the difference in the placement of the śuddha or prakṛta svaras, there are some differences in the nomenclature of the svarasthānas when compared to the CDP. The second variety of ṛṣabha is pañchaśruti-ṛṣabha (9) in the CDP, since it is in the fifth position from ṣaḍja (4). But in the SC, the same svara variety is termed as catuṣśruti-ṛṣabha and combines the śruti positions 3 and 4. It is seen that this ṛṣabha is not perceived in relation to ṣaḍja, as in the case of the CDP. The same is also noted in the case of dhaivata.

The names of mēlakartās/mēlakartā-ragas commencing with Kanakāṅgī, Ratnāṅgī, etc., are seen in the SC. Another set of 72 names, commencing with Kanakāmbārī, Phēnadyuti, etc., is seen in the anubandha of the CDP; these are treated as janya-ragas in the SC, RL, and MS.

The janya-ragas in the SC and RL are those that are born of the mēla which bears the name of its mēlakartā. Therefore, Kanakāmbārī is a janya-raga born of Kanakāṅgī (the first mēla), and not of the mēlakartā-raga Kanakāṅgī.

This is the way the derivation of janya-ragas is described in most cases. But in the description of janya-ragas of the 6th mēla in the RL¹³, and the 22nd mēla in the RL¹⁴ and SC¹⁵, the term ‘adhikāra’ occurs along with the name of the mēla. For example, in the SC, the description of Śrīrāga reads, “adhikārāt Kharaharapriyāśrīrāga iṣyatē”, that is, Śrīrāga is born of Kharaharapriyā mēlādhikāra. The reason could be that mēla, mēlakartā and mēlādhikāra began to be treated synonymously.

This points to the gradual disappearance of any distinction between mēla and mēlakartā/mēlādhikāra.

NOTES

1. V. Raghavan, in his article titled ‘Later Sangita Literature’ in the *Journal of the Music Academy*, Madras, 1933 (p. 72), fixes the upper limit of this work to A.D. 1577–1614, quoting a reference to King Achyuta

Nāyak of Tanjore from the text. But this quotation could not be found in the only published edition of the work (1938). He also cites K. V. Ramachandran, who considered the SC as a later work belonging to the period of Tachur Singarachariar.

2. In both the works, the *svarasthānas* of the *mēlakartās* are given first, followed by the *ārōha* and *avarōha* of the ragas; the *graha*-, *aṁśa*-, and *nyāsa-svaras* are not given. However, for some of the ragas in the *Saṅgītasārasaṅgrahamu*, the *graha-svara* alone is indicated.
3. The MS is yet to be described in the printed catalogue. According to the library stock register, it was purchased from K. V. Ramaniah, 76, Junaidi Street, Salem, in July 1959. The MS is in Telugu script. The other works found in this codex are: (a) *Gītam*, with notation (numbered 952); (b) the *Saṅgītaratnākara* (R15753); and (c) the *Rāgasāgara* (R15754).
4. The original text does not indicate the upper octave; but it has to be assumed.
5. *South Indian Music*, Book II, p. 5.
6. *ibid.*, p. 15.
7. *Saṅgītasampradāyapradarśini*, Vol. 1, p. 266.
8. SC, pp. 46–48
9. *Saṅgītasampradāyapradarśini*, Vol. 2, pp. 914, 991 (lakṣaṇas of Kuriṇji, Navarōja). The term “madhya-raga” here seems to refer to a raga which is sung in the *madhya sthāna* (register), rather than *madhyama śruti*.
10. See ‘Interpreting the “Graham” Part of the Cittasvara Passages in the Kṛti-s of Muttusvami Dikshitar’, paper read by N. Ramanathan at the 71st Annual Music Conference, 1998, Music Academy, Madras.
11. *ibid.*
12. ‘The Influence of Theory on the Practice of Music’, paper read by N. Ramanathan at the 29th Music Conference of the Bangalore Gayana Samaja, Bangalore, 1997.
13. RL, p. 5.
14. RL, pp. 28–32.
15. SC, 3, p. 108.

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ANNEXURE I

List of ragas found exclusively in the Saṅgrahachūḍāmaṇi and Rāgalakṣaṇa

(The names of the ragas are preceded by the number of the mēla under which they are classified.)

<i>Saṅgrahachūḍāmaṇi</i>	<i>Rāgalakṣaṇa</i>	<i>Āndhra version (Type II) of Rāgalakṣaṇa</i>
14. Rāgavasanta	7. Bhōgachintāmaṇi	16. Bindumālīni
15. Kannaḍabaṅgāla	15. Chhāyāgaulā	16. Malayamāruta
15. Vasaṇṭa	15. Dēvaraṇjani	19. Chittaraṇjani
20. Nārāyaṇadēśa	15. Guṇḍakriyā	20. Kōlilavarālī
20. Sāraṅgakāpi	15. Lalita	20. Pūrvabhairavī
21. Mādhavi	15. Rāmakalī	20. Sāramatī
22. Bālaghōṣī	15. Śrīgaurī	21. Saṅjīvanī
22. Phalmaṇjari	17. Sindhu	22. Mukhārī
28. Svarāvalī	20. Chāpaghaṭārava (<i>prakārāntaram</i>)	25. Dēvasālaṅga
29. Julāvu	20. Dēvagāndhāra	25. Nāḍavarāgiṇī
29. Kannaḍa	20. Maṇjarīrāga	26. Śukrajiyōti
44. Sarasīruha	20. Pūrṇavati	27. Bhōgālīla
48. Āmrapāṇchama	20. Śuddhadēśī (<i>prakārāntaram</i>)	28. Umābharaṇam
49. Bhammāṇi	21. Mālavi	28. Sindhukannaḍa
49. Bhinnahērālī	25. Vaiśyamukhārī	29. Sōmarāga
53. Pūrvakalyāṇī	28. Bṛhatsāṃpḍī	29. Śambhukriyā
65. Yamunākalyāṇī	28. Kalīṅga	29. Dhīramatī
	28. Maṇjarīśāḍava	29. Garuḍadhvani
	29. Chittamōhinī	37. Ālāpi
	29. Harināta	56. Barugandha
	29. Kāmakamalāvati	
	29. Nīlāvati	
	29. Śankarābharaṇa	
	29. Vidarbhanīti	
	35. Dēśākṣarī	
	36. Gambhīranāṭa	
	36. Maṇjula	
	50. Urvārī	
	61. Kuntala	

ANNEXURE 2

List of ragas in which a svara other than śaḍja is mentioned as the graha

Abbreviations of texts other than SC, RL, and MS:

<i>Sadrāgachandrōdaya:</i>	SRC
<i>Rāgavibōdha:</i>	RV
<i>Svaramēlakalānidhi:</i>	SMK
<i>Saṅgītasudhā :</i>	SSudha
<i>Chaturdaṇḍīprakāśikā :</i>	CDP
<i>Saṅgītasārāmrta :</i>	SSar
<i>Anubandha to Chaturdaṇḍīprakāśikā:</i>	CDP-anu

1. Vasantabhairavī

Source	Graha	Varjya-svara
RV	sa	pa
SMK	sa	pa
SSudha	sa	pa alpa
CDP	sa	pa alpa
SSar	–	pa alpa
CDP-anu	sa	pa alpa
SC	dha	pa
RL	dha	pa
MS	dha	pa

2. Gauḷa

Source	Graha	Varjya-svara
SRC Gauḷi	sa	dha, ga riktā
RV	dha	ni alpa
SSudha	ni	dha
CDP	ni	dha
SSar	ni	dha
CDP-anu	ni	dha, ga vakra
SC	ni	dha
RL	sa	ga, dha (ārōha) dha (avarōha)

3. Gūrjari/Gurjari

Source	Graha	Varjya-svara
SRC	ni	sa mudrita
RV	ri	pa
SMK	ri	pa
SSudha	ri	pa
CDP	ri	dha (avarōha)
SSar	ri	–
CDP-anu	ri	–
SC	ga	–
RL	sa	–
MS	ga	–

4. Rēvagupti

Source	Graha	Varjya-svara
SRC	ri	sa, pa
RV	ri	sa, pa
SMK	ri	ma, ni
SSudha	ri	ma, ni
CDP	ri	ma, ni
SSar	sa	ma, ni
CDP-anu	ri	ma, ni
SC	sa	ma, ni
RL	dha	ma, ni

5. Sāvēri

Source	Graha	Varjya-svara
SRC	dha	sa, pa
RV	dha	sa, pa
SMK	dha	ga, ni
SSudha	pa	ga, ni
CDP	pa	ga, ni
SSar	sa	–
CDP-anu	–	ga, ni
SC	ma	ga, ni
RL	sa	ga, ni

6. Ānandabhairavi

Source	Graha	Varjya-svara
SSar	sa	–
CDP-anu	sa	ri (ārōha) dha vakra
SC	sa	–
RL	dha	ri, dha (ārōha)
MS	dha	ri, dha (ārōha)

7. Bhairavi

Source	Graha	Varjya-svara
SRC	sa	ri, pa mudrita
RV	sa	ri, pa mudrita
SMK	sa	–
SSudha	dha	–
CDP	dha	–
SSar	dha	–
CDP-anu	–	–
SC	dha	pa
RL	sa	pa (avarōha)
MS	dha	pa

8. Dēvakriyā

Source	Graha	Varjya-svara
SRC	sa	pa
RV	sa	pa
SSar	sa	ga, ni
CDP-anu	sa	ga, ni
SC	sa	pa (ārōha)
RL	sa	pa
MS	dha	pa, dha (ārōha)

9. Hindōlavasanta

Source	Graha	Varjya-svara
SSudha	sa	–
CDP	sa	–
SSar	sa	–
CDP-anu	sa	ri
SC	dha	ri
RL	dha	ri
MS	dha	ri

10. Mārgahindōla

Source	Graha	Varjya-svara
CDP-anu	sa	ri (ārōha) ni, pa (avarōha)
SC	sa	ri, dha (avarōha)
RL	sa	ri, dha (avarōha)
MS	ri	pa, dha (ārōha)

11. Nāyaki

Source	Graha	Varjya-svara
CDP-anu	sa	–
SC	ni	ga

12. Ritigaula

Source	Graha	Varjya-svara
RV	ni	–
SMK	ni	–
SSudha	ni	–
CDP	ni	–
SSar	ni	–
CDP-anu	ni	dha (ārōha)
SC	ni	–
RL	ni	pa (avarōha)
MS	ni	pa (avarōha)

13. Śuddhadēśi

Source	Graha	Varjya-svara
SSar	sa	–
CDP-anu	sa	ga (ārōha)
SC	pa	ga (ārōha)
RL	ri	pa, ni
MS	sa	ga (ārōha)

14. Kannaḍagaula

Source	Graha	Varjya-svara
SMK	ni	*
SSudha	ni	–
CDP	ni	–
SSar	ni	–
CDP-anu	ni	dha (avarōha)
SC	ni	dha (ārōha) ri (avarōha)
RL	sa	dha (ārōha) ri (avarōha)
MS	ni	dha (ārōha) ri (avarōha)

* dha (sometimes in ārōha)

15. Madhyamāvati/Madhyamādi

Source	Graha	Varjya-svara
SRC	ma	ri, dha
RV	ma	ri, dha
SMK	ma	ri, dha
SSudha	ma	ri, dha
CDP	ma	ri, dha
SSar	–	ga, dha
CDP-anu	ma	ga, dha
SC	ma	ga, dha
RL	sa	ga, dha
MS	sa	ga, dha

16. Pañchama

Source	Graha	Varjya-svara
SRC	pa	ri
RV	pa	ri
SC	sa	ga, ma (ārōha)
RL	sa	ga (ārōha)
MS	ri	ga, ma (ārōha)

17. Śālagabhairavī/Śālaṅgabhairavī

Source	Graha	Varjya-svara
SSudha	sa	—
CDP	sa	—
SSar	sa	—
CDP-anu	sa	pa, dha (ārōha)
SC	sa	—
RL	sa	ga, ni (ārōha)
MS	dha	ga, ni (ārōha)

18. Uśēni/Husēni/Huśāni

Source	Graha	Varjya-svara
SSar	sa	—
CDP-anu	sa	—
SC	ri	—
RL	sa	ni (avarōha)
MS	sa	—

19. Vēlāvali

Source	Graha	Varjya-svara
SRC	dha	ri, pa
RV	dha	ri, pa
SMK	dha	—
SSudha	dha	—
CDP	dha	—
SSar	pa	—
CDP-anu	dha	ga, ni (ārōha)
SC	dha	ga, ni (ārōha)
RL	dha	ni (ārōha)
MS	dha	ni (ārōha)

20. Athāṇa

Source	Graha	Varjya-svara
RV	pa	—
CDP-anu	sa	—
SC	sa	ga, dha (ārōha)
RL	dha	—

21. Baṅgāla

Source	Graha	Varjya-svara
SRC	sa	—
RV	sa	—
SC	dha	dha, ni (ārōha)
RL	sa	dha, ni (ārōha)
MS	ga	dha, ni (ārōha) dha (avarōha)

22. Īśamanōharī

Source	Graha	Varjya-svara
SSar	sa	—
CDP-anu	sa	—
SC	ri	—
RL	sa	dha (ārōha) ri (avarōha)

23. Kēdāragaula

Source	Graha	Varjya-svara
SMK	ni	—
SSudha	ni	—
CDP	ni	—
SSar	ni	—
CDP-anu	ni	ga, dha (ārōha)
SC	ni	ga, dha (ārōha)
RL	sa	ga, dha (ārōha)
MS	ni	ga, dha (ārōha)

24. Nārāyaṇagaula

Source	Graha	Varjya-svara
SRC	ga	ri
RV	ga	ri
SSudha	ni	—
CDP	ni	—
SSar	ni	—
CDP-anu	ni	ga, dha (ārōha)
SC	ni	ga (ārōha)
RL	ni	ga (ārōha)
MS	ni	ga (ārōha)

25. Śahanā/Sahānā

Source	Graha	Varjya-svara
CDP-anu	sa	—
SC	ni	—
RL	sa	pa (ārōha)

26. Surāṭī

Source	Graha	Varjya-svara
CDP-anu	—	ga, dha (ārōha)
SC	ni	ga, dha (ārōha)
RL	ni	ga, dha (ārōha)
		ga (āvarōha)
MS	sa	ga, dha (ārōha)

27. Yadukulakāmbhōji/Erukakāmbhōji

Source	Graha	Varjya-svara
SSar	sa	—
CDP-anu	sa	ga, ni (ārōha)
SC	dha	ga, ni (ārōha)
RL	sa	ri, ni (ārōha)
MS	sa	ga, ni (ārōha)

28. Ārabhi

Source	Graha	Varjya-svara
SSudha	sa	—
CDP	sa	—
SSar	sa	—
CDP-anu	sa	ga, ni (ārōha)
SC	sa	ga, ni (ārōha)
RL	ri	ga, ni (ārōha)
MS	sa	ga, ni (ārōha)

29. Navarōja

Source	Graha	Varjya-svara
CDP-anu	sa	—
SC	sa	—
RL	dha	—
MS	sa	—

Annexure 3
Svara(sthāna)s mentioned in Chaturdaṇḍīprakāśikā and Saṅgrahachūḍamaṇi

Śrutis	Svara(sthāna)s in CDP
1	ṣaṭśruti-dhaivata/kaiśika-niṣāda
2	
3	kākali-niṣāda
4	ṣaḍja
5	
6	
7	śuddha-rṣabha
8	
9	pañchaśruti-rṣabha/śuddha-gāndhāra
10	ṣaṭśruti-rṣabha/sādhārāṇa-gāndhāra
11	
12	antara-gāndhāra
13	śuddha-madhyama
14	
15	
16	varāli-madhyama
17	pañchama
18	
19	
20	śuddha-dhaivata
21	
22	pañchaśruti-dhaivata/śuddha-niṣāda

Śrutis	Svara(sthāna)s in SC
1	śuddha-rṣabha
2	
3	chatuḥśruti-rṣabha/śuddha-gāndhāra
4	
5	ṣaṭśruti-rṣabha/sādhārāṇa-gāndhāra
6	
7	antara-gāndhāra
8	
9	śuddha-madhyama
10	
11	prati-madhyama
12	
13	pañchama
14	śuddha-dhaivata
15	
16	chatuḥśruti-dhaivata/ śuddha-niṣāda
17	
18	ṣaṭśruti-dhaivata/ kaiśika-niṣāda
19	
20	kākali-niṣāda
21	
22	ṣaḍja